NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

MUSIC: PAPER II

MARKING GUIDELINES

Time: 1½ hours 50 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

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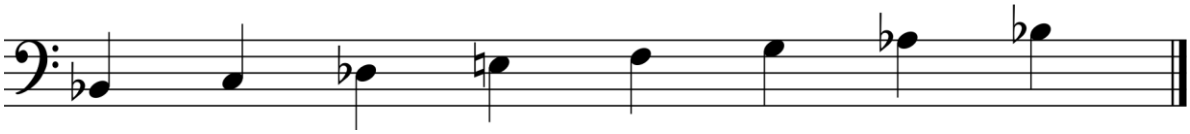
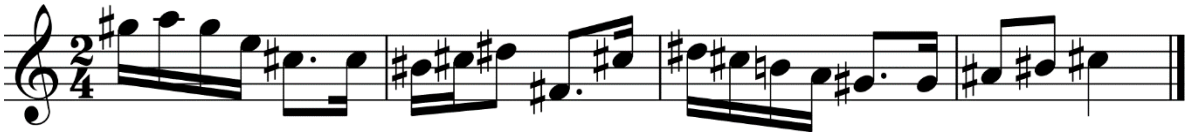
QUESTION 1

1.1 Write one octave, ascending, without a key signature, of the harmonic minor scale of which the given note is the subdominant. Your scale must start and end on the subdominant note.



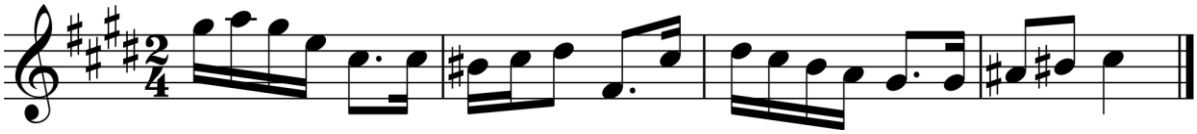
Scale = F harmonic minor (2) – minus 0,5 mark per mistake.

1.2 1.2.1 Name the key on which the following melody is based.



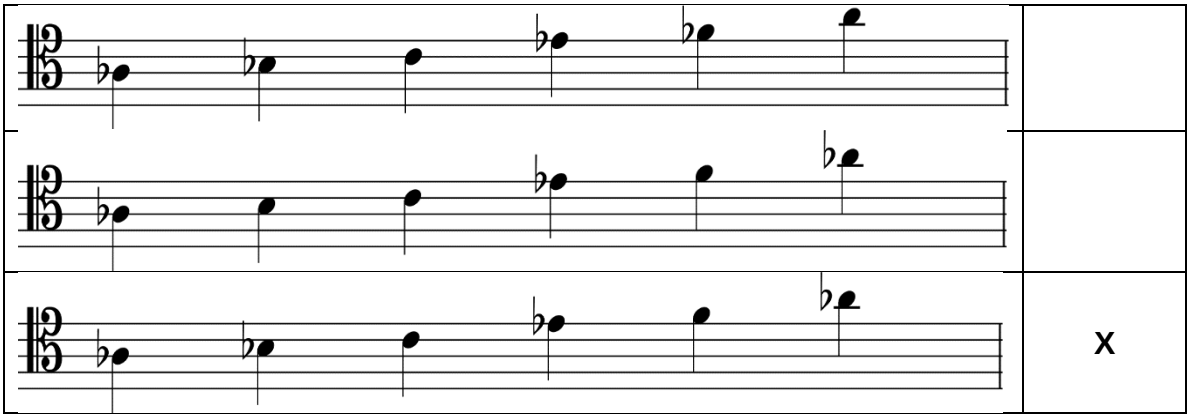
Key: C# minor.

1.2.2 Rewrite the melody with the key signature named in Question 1.2.1.



Key signature = (1).
Melody = (1) melody either correct or incorrect.

1.3 Identify the major pentatonic scale that is correctly written below.



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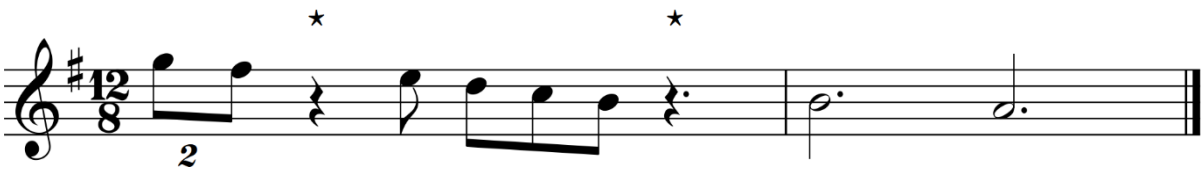
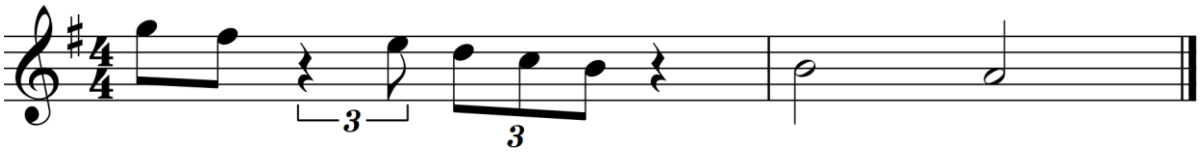
1.4 1.4.1 Complete the following bars by adding a rest under each asterisk.



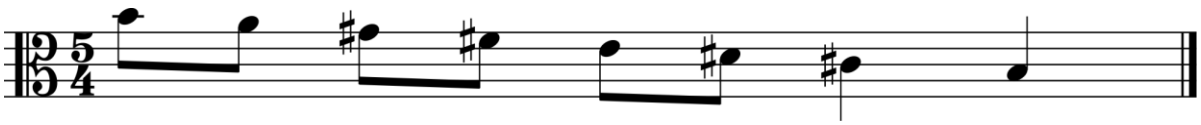
Each rest = (2 × ½).

1.4.2 Rewrite the rhythm in Question 1.4.1 in simple time without changing the rhythmic effect.



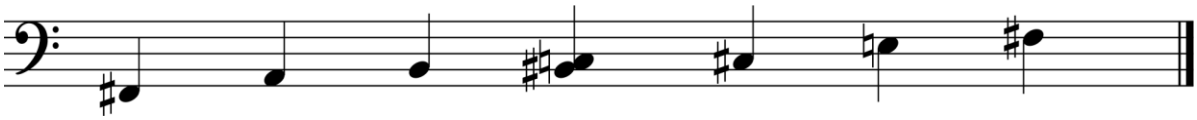
Time signature = (1).
4 × ½ per correct rhythmic figure.

1.5 Write the Mixolydian mode on B, descending, without a key signature. Use one bar in the given time signature without using any rests.



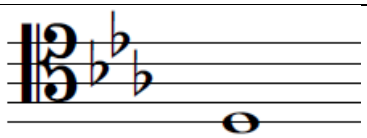
Scale = (1) scale either correct or incorrect.
Correct use of 5/4 time = (1) any rhythm acceptable.

1.6 Write the blues scale on F♯ without a key signature, ascending. Use crotchets.



Scale = (1) either correct or incorrect.

1.7 Describe the notation below by completing the table that follows.



Major Key: **E♭ major**	Technical name of note: **Leading note**
Minor Key: **C minor**	Technical name of note: **Supertonic**

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QUESTION 2

Refer to **APPENDIX A** in the Resource Booklet.

2.1 Identify the form of this extract.

Binary form / Rounded binary form / A :‖ B :‖

2.2 State the tonic key of the piece.

D major

2.3 2.3.1 Name the key and cadence in bar 8.

Key: **A major**
Cadence: **Perfect**

2.3.2 What relation does this key have to the tonic key of the piece?

Dominant major

2.4 Identify the cadence in bar 12–13.

Imperfect

2.5 Identify the intervals marked **'X', 'Y'** and **'Z'**.

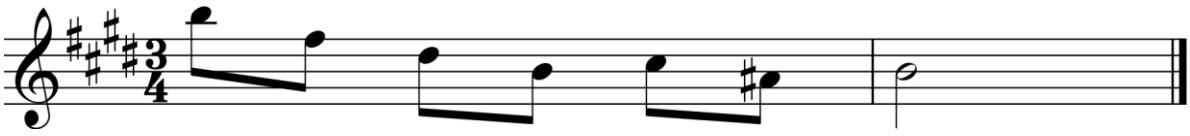
X: **Minor 3rd**
Y: **Major 6th**
Z: **Compound perfect 4th/Perfect 11th**

2.6 Identify the compositional techniques in the following bars:

2.6.1 Bars 0^3–4: **Imitation/Canon between treble and bass clef; Repetition in the treble clef only.**

2.6.1 Bars 13^3–14^2: **Sequence**

2.7 Transpose the right-hand part in bars 7–8^2 so that it would sound the same when played by a clarinet in B♭. Remember to add the new key signature.



Key = 0.5
6–7 notes = 1.5
4–5 notes = 1
2–3 notes = 0.5
0–1 note = 0

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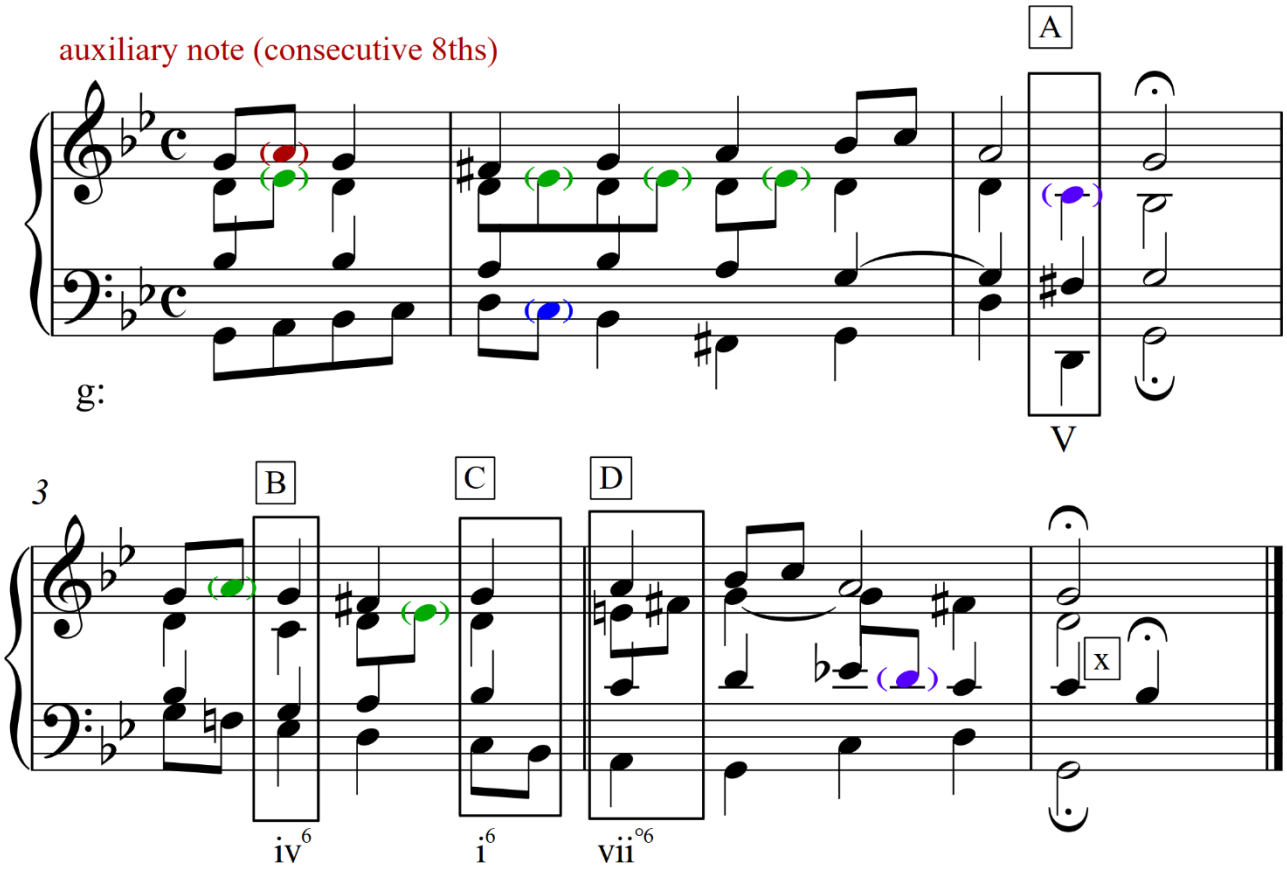
QUESTION 3

3.1 Study the four-part harmonisation below and follow the instructions:



3.1.1 State the key and figure the chords labelled **'A', 'B', 'C' and 'D'**.

Key: g minor
A: V
B: ivb
C: ib
D: vii°b r ii
Quality of chords must be correct.

3.1.2 Add the following non-harmonic notes in suitable positions on the score.

- **Unaccented passing note = (1).**
- **Upper auxiliary note/neighbour note = (1).**

Minus 0,5 for consecutive fifths and octaves.

3.1.3 Identify the non-harmonic note labelled **'x'.**

Suspension

3.1.4 Explain the F♮ in bar 3.

Lowered 7th note in descending melodic minor scale.

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QUESTION 4

Refer to **APPENDIX B** in the Resource Booklet.

4.1 Identify the genre.

Lied/Art Song

4.2 4.2.1 Name the two characters in **Appendix B**.

The son
The father

4.2.2 Discuss Schubert's use of **VOCAL TESSITURA, DYNAMICS, HARMONY and VOCAL MELODY** to differentiate between the two 'characters' and/or their current emotions.

Vocal tessitura:
Son sings high pitched whereas the father sings low pitched which denotes the difference in age.

Dynamics:
Song begins *forte* showing his fear (1). Father sings mezzo-piano – he is trying to calm his son.

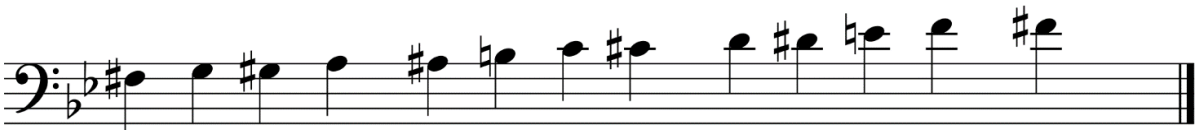
Harmony:
Son accompanied by diminished triads/minor throughout (1).
Father accompanied by diatonic chords/moves from minor to major.

Vocal melody:
Son has chromatic melody.
Father has a conjunct melody. Rising perfect 4th is strong.

4.3 4.3.1 Identify the scale used in the bass clef part of bars 77–79.

Chromatic scale

4.3.2 Complete the scale identified in Qs 4.3.1.



Total: 50 marks

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